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CARLOS DEL PUERTO
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CUBANO

DE
CARLOS DEL PUERTO
BAJISTA DE IRAKERE
Y
SILVIO VERGARA

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DE EJERCICIOS

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INTRODUCTION

In the past twenty years, as performers of Cuban music and in our long trajectory as teachers, we have had to develop different initiatives and methods to teach the rhythmic and harmonic movements as applied to the bass in our music.

Based on these experiences, we developed this book which contains the basic elements for interpretation and execution of the different styles of popular Cuban music.

Presented in this book is a selection of styles which demonstrates specific examples of technical execution, as well as individual interpretations, and is most representative of Cuban music from the 1920's to the present.. Often, these examples represent the specific concepts of an arranger; in other cases, they reflect the interpretations of the most respected groups in each style.

We have transcribed the bass lines as originally performed so you will be able to practice them with the enclosed cassette. It is our wish that this material will help you acquire the knowledge that you search for.

We dedicate this work to all those bassists whose love, fantasy, and flavor contributed to the development of our music.

CARLOS DEL PUERTO

Bassist with Irakere and Bass Professor at the Instituto Superior de Arte de Cuba.

SILVIO VERGARA

Bassist with Rumbavana and professor of contrabass and bass guitar.

UNA INTRODUCCIÓN NECESARIA

En el transcurso de más de dos décadas como ejecutantes de los variados géneros de la música popular Cubana y en nuestra larga trayectoria como profesores, hemos tenido que desarrollar diferentes iniciativas y métodos para enseñar a los estudiantes cubanos y de otros países, las líneas de bajo y los movimientos rítmico armónicos de nuestra música.

Basados en estas experiencias, elaboramos este libro que contiene los elementos básicos para la interpretación y ejecución de los diferentes estilos de la música popular cubana. En este método aparece una selección de los géneros cubanos más representativos desde la década de los 20, hasta la actualidad, interpretados en algunos casos por un orquestador y en otros, por las más destacadas agrupaciones de cada estilo. Hemos realizado transcripciones de las líneas de bajo tal y como fueron tocadas originalmente y que usted podrá practicar con el cassette.

Esperamos que este material que les ofrecemos le permita adquirir los conocimientos que usted desea.

Este trabajo es un homenaje a todos aquellos bajistas que con su amor, fantasía y sabor, coadyuvaron al desarrollo de nuestra música.

CARLOS DEL PUERTO

Bajista de Irakere y Profesor de Bajo del Instituto Superior de Arte de Cuba.

SILVIO VERGARA

Bajista de Rumbavana y Profesor de Contrabajo y guitarra-bajo.

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CHAPTER ONE

ORIGIN AND DEVELOPMENT OF ACCOMPANIMENT STYLES

We think the best way to introduce you to the different styles of bass accompaniment in Cuban music is by presenting them to you in chronological order of development and their relationship to each other. For this reason, throughout this book we will demonstrate the rhythms which gave birth to the basic elements and variations of modern styles. (The taped examples begin on page 4.)

DANZÓN

The danzón evolved in Matanzas, Cuba, in 1879 as a result of the evolution of the *contradanza francesa* (French Contradance) and the *danza cubana*, and was one of the first typical Cuban styles which had its own rhythm and corresponding bass line.

In 1910, José Urfé incorporated in his *danzón*, "El Bombín de Barreto", a new element, the *montuno of the son*, bringing together the two most important rhythms of Cuban Music: the *danzón* and the *son oriental*.

All of the patterns that integrated the different forms of accompaniment prior to the *danzón* and the *son tradicional* were enriched from the variations that came about by the mixture of these two rhythms.

The following outline will give you an idea of how these patterns influenced all of the other Cuban and Latin American rhythms.

We will begin with the basic forms of accompaniment to the *danzón* and the *son tradicional*. We will refer to them as the *bajo básico* (basic bass line) which are the patterns that are most repeated in the traditional form of each Cuban style. With these, you may interpret standard chord changes in their simplest form.

Later on, we will demonstrate techniques which will help you create variations on these patterns.

PRIMER CAPITULO

ORIGEN Y DESARROLLO DE LOS ACOMPAÑAMIENTOS

Consideramos que la mejor manera de introducirlo a usted dentro del conocimiento de las diferentes formas de acompañamientos cubanos es presentándole como éstas fueron apareciendo y la relación que ellas tienen entre si. Por esta razón, en el transcurso de este material, le iremos mostrando los ritmos que aportaron los elementos básicos o las variantes que surgieron de éstas. (Los ejemplos grabados comienzan en la página 4.)

El primer ritmo que le presentaremos es el *Danzón*.

Surgido en Matanzas, Cuba en 1879 como resultado de la evolución de la *contradanza francesa* y la *danza cubana*, fue uno de los primeros géneros propiamente cubanos que tuvo una célula rítmica característica y propia para sus líneas de bajo.

En el año 1910 José Urfé incorporó a su *danzón* "El Bombín de Barreto," un nuevo elemento, el *montuno del son*, uniendo de esta forma a los dos ritmos más importantes de la música cubana, el *danzón* y el *son oriental*. Todos los patrones que integraron las diferentes formas de acompañamiento posteriormente al *danzón* y al *son tradicional* se nutrieron básicamente de las variantes que surgieron de la mezcla de estos ritmos.

El esquema que a continuación le mostramos, le dará una idea de como estos patrones influyeron en todos los demás ritmos cubanos y Latinoamericanos.

Comenzaremos por las formas básicas de acompañamiento de *danzón* y del *son tradicional* y, a éstas les llamaremos *bajo básico*, que son los patrones que más se repiten dentro de la forma tradicional de cada género, y con los cuales usted puede interpretar una partitura cifrada de la forma más sencilla dentro de cada estilo.

Más adelante le mostraremos formas que le ayudarán a hacer variaciones a estos patrones.

Basic bass line of the *danzón*



bajo básico del danzón

Baqueteo pattern on the timbales

baqueteo de la paila o timbal

Basic bass line of the *son tradicional*



bajo básico del son tradicional

son clave (3-2)

clave de son

Listed below are the styles which evolved from the *bajo básico* of the *son* (first group) or the *bajo básico* of the *danzón* (second group):

Hemos formado dos grupos en los que aparecen, los géneros que tomaron el bajo básico del son o el 2 do compás del bajo básico del danzón:

FIRST GROUP: Styles originating in the basic bass line of the son:

PRIMER GRUPO: Géneros Que Tomaron El Bajo Básico Del Son Tradicional:

In 4/4 time, medium tempo

(a 4 tiempos)

Son (traditional)
Bolero
Mambo
Beguine-bolero son
Bolero mambo

Son Tradicional
Bolero
Mambo
Beguine-bolero Son
Bolero mambo



In cut time
Guaracha (traditional)
Porro
Cumbia
Plena
Rumba (traditional)

(a 2 tiempos)
Guaracha (trad.)
Porro
Cumbia
Plena
Rumba (trad.)



In these styles, when the montuno section or bridge is reached, the rhythmic pattern changes to: (♩ ♩ ♩).

En los géneros de este primer grupo al llegar al desarrollo de la pieza (montuno), se cambia el acompañamiento por el siguiente ritmo: (♩ ♩ ♩).

SECOND GROUP: Styles originating in the second measure of the *danzón* bassline

SEGUNDO GRUPO: Géneros que tomaron el segundo compás del bajo básico del *danzón*:

Guaracha
Bomba
Calypso



Guaracha
Bomba
Calypso

Note: Originally, the Calypso used the same rhythm, but the chord notes were played in order - root, third, fifth.

Nota: El calypso en su forma original, utilizaba la misma célula rítmica, pero formando el acorde en orden de 1ª, 3ª, y 5ª.

Son
Son montuno



Son
Son Montuno

Note that in this group the chords are anticipated continuously. We will discuss this process later on.

Observe que en este grupo se anticipa el acorde posterior un tiempo. Este procedimiento lo veremos más adelante.

DANZÓN

The following musical example will demonstrate how the bass functions in the *danzón*. In this section of the book we will not present the entire song form of the *danzón* which consists of 4 parts:

- 1-Introduction (repeated)
- 2-Flute section
- 3-Violin Section
- 4-Montuno (In this section the *tumbaos* or bass lines are most developed)

At this point, we feel it is not necessary that you practice this example. We are only demonstrating the introduction and the montuno sections.

Originally, the *danzón* was written in 2/4 as well as some of the other styles, but it was played in 4/4. To make the variations and comparisons easier to understand, we've opted to write this example in 4/4.

DANZÓN TRADICIONAL

El siguiente fragmento musical, le dará una muestra de como funciona dentro de la música, el bajo básico del *danzón*. Es bueno aclarar que en esta parte del libro no le presentaremos una forma completa de *danzón* ya que este consta de cuatro partes que son:

1. Introducción que se repite.
2. Parte de flauta.
3. Parte de violín.
4. Montuno. (parte donde mas se desarrollaron los *tumbaos* de bajo)

y que en este momento no creemos necesario que usted practique. Solamente le mostramos la introducción y el montuno.

El *danzón* en su forma original se escribía a 2/4 al igual que algunos otros ritmos, pero se tocaba a 4/4. Para hacer más comprensibles las variantes y las comparaciones hemos preferido escribirlo en 4/4.

(Flute)

Chords: C, C⁷, F, D_{Mi}⁷, G⁷, C, G⁷, A_{Mi}⁷, D⁷, G, G⁷, F G, G⁷/D, F G, C^{1,2,3}, F G, 4. C, G⁷, G⁷, C, C, F, G⁷, G⁷, C, D⁷, G⁷, F G, G⁷/D, F G, C, F G, G⁷/D, F G, D, G⁷, C, C.

1. 2. 1, 2, 3. 4.

D.S. al Coda

We should point out that in these early years, the harmonic outline was quite simple: tonic and dominant. Play along with the cassette - a fragment of a traditional *son*.

SON TRADICIONAL

Es bueno señalar que en estas primeras décadas la armonía era muy sencilla (tónica y dominante). Toque con la grabación un fragmento de un son tradicional.

Ejemplo 2: *Son Tradicional*

The image shows a musical score for a piano exercise in 4/4 time. The score is written on a single grand staff (treble and bass clefs) and consists of five systems of music. The key signature changes from C major to F# major, then to C# major, and finally to G# major. The first system includes a triplet of eighth notes. The second system features a key signature change to F# major. The third system features a key signature change to C# major. The fourth system features a key signature change to G# major. The fifth system is a short concluding phrase. Chords are indicated by letters above the notes: C, Dmi7, G, A7, Dmi7, G7, C, A7, Dmi7, F, G7, C, G7/D, and G7.

We have separated the *montuno* section from the theme so that you can feel the rhythmic difference and can observe how the same bass line is interpreted with a little more syncopation.

Hemos separado el montuno del tema de son para que usted sienta la diferencia rítmica y observe como el mismo bajo básico se interpreta un poco mas rítmicamente.

Example 2b (Montuno) Son

Ejemplo 2b (Montuno) Son Tradicional



BOLERO

BOLERO TRADICIONAL

The *bolero* is a romantic and danceable song style which was developed from the traditional troubador styles, known as *trova*. It borrowed its structure of accompaniment from the *son*, although it is interpreted by giving each note a longer value.

El bolero es una forma de canción románticaailable que se desarrolló a partir de la trova tradicional y que utilizó la forma de acompañamiento del son, aunque se interpreta dándole un valor mas largo a cada nota.

Example #3

Ejemplo 3



DANZÓN DE NUEVO RITMO

In 1937, flautist and director Antonio Arcaño formed the *charanga* group Arcaño y sus Maravillas. Two of the most innovative creators in the history of Cuban music, the brothers Israel López "Cachao" (bassist) and Orestes López (cellist, pianist and bassist) formed part of this group. Together they created the style known as *danzón de nuevo ritmo* which gave birth to both the *mambo* (popularized by Pérez Prado), and the *cha-cha-chá* (created by Enrique Jorrín). It was after this stylistic movement that the bass developed the most and in some cases it played the role of soloist, ("Canta el Contrabajo," for example).

The following example demonstrates a *danzón*, which in its *montuno* section utilizes an accompaniment that later will become the basic bass line of the *cha-cha-chá*.

DANZÓN DE NUEVO RITMO

En el año 1937 flautista y director, Antonio Arcaño, formó la *charanga* Arcaño y sus Maravillas, donde se encontraron dos de los mas fecundos creadores de toda la historia musical cubana, Israel López "Cachao," contrabajista, y Orestes López, violonchelista, pianista y contrabajista. Juntos crearon el estilo al que llamaron "*danzón de nuevo ritmo*," que dio origen al *mambo* que popularizó Pérez Prado y al *cha-cha-chá* de Enrique Jorrín. Es a partir de este estilo donde mas se desarrolló el contrabajo, y que asumió en algunos casos papel de solista (Canta El Contrabajo).

El siguiente fragmento muestra un *danzón* que en su *montuno*, utiliza un acompañamiento que mas tarde será el bajo básico de ritmo del *cha-cha-chá*.

Example #4: Danzón De Nuevo Ritmo

Ejemplo 4: Danzón De Nuevo Ritmo

(flute)

F E⁷ A^M7 F E^M7

A^M7 D^M7 G⁷ C B⁷

E⁷(9) E⁷ A^M7 A^M6 B^M7(b5) E⁷ 2

A^M A^M6 B^M7(b5) E^M7 A^M A^M6 B^M7(b5) E^M7

A^M A^M6 B^M7(b5) E⁷ A^M NC B^M7 E⁷

D. S. al Coda

D^M7 G⁷ C B^M7(b5) E⁷ A^M A^M

This rhythm was created in Havana during the 1950's by violinist Enrique Jorrín. Although this rhythm developed from the ideas of the *danzón*, it took on its own distinctive characteristics.

Basic bass line of the *cha-cha-chá*: In this style the notes are played short and very rhythmically.

Ritmo creado en la Habana en la década del 50 por el violinista Enrique Jorrin y que utilizó una forma de acompañamiento que aunque surgida sobre las ideas del *danzón*, se desarrolló y tomó características propias en su interpretación.

Bajo básico del *cha-cha-chá*: En este estilo se utiliza las notas cortas y muy rítmicas.



Example #5: Cha-cha-chá

Ejemplo 5: Cha-cha-chá

The musical notation for Example #5 is written in 4/4 time and consists of six staves. The key signature changes from one flat (Bb) to two flats (Bb, Eb) in the third staff. The notation includes various chords and rhythmic patterns characteristic of the cha-cha-chá style.

Staff 1: Chords: G^{MI}7, C⁷, F, D^{MI}7, G^{MI}7, C⁷.

Staff 2: Chords: F, G^{MI}7, C⁷, F, D^{MI}7, G^{MI}7, C⁷.

Staff 3: Chords: F, E⁷, A^{MI}7, B^{MI}7(b5), B^{MI}7(b5), E, E⁷. Key signature change to two flats.

Staff 4: Chords: A^{MI}, G⁷, C, D^{MI}7, G⁷.

Staff 5: Chords: C, F, G^{MI}7, C⁷, F. A double bar line with a '2' indicates a second ending.

Staff 6: Chords: G^{MI}7, C⁷, F, G^{MI}7, C⁷, F.

Another widely used variation in *cha-cha-chá* is:

Otra variante muy usada en el cha-cha-chá es:



This variation is also utilized with other Cuban rhythms, as well as with styles from other countries (such as the Bossa Nova, Modern Bolero and Guajira), and in some forms of Pop and Beat music. The *cha-cha-chá* does have a difference, in that it combines many other variations in which the notes are also short and very rhythmic.

Que es utilizado también para otros ritmos cubanos e internacionales como el bossa-nova, el bolero moderno, la guajira y algunas formas de pop y beat. Con la diferencia de que en el cha-cha-chá este esquema se combina con muchas otras variantes y se interpretan las notas mas cortas y rítmicamente.



It is in the many variations of the *son* such as the *changüí*, *sucusucu*, *fiongo*, *bachata oriental*, etc., where important contributions, such as the anticipated bass mixed with the *Cuban tresillo* (J. J. J) creates that intriguing balance characteristic of the Cuban and Latin American bass lines.

Example of the *bajo anticipado* (anticipated bass). (The *son* was also written in 2/4, but we opted to demonstrate it in 4/4.)



The *son montuno* is where the *tumbaos* or *bajeos* are mostly developed. These ostinato bass lines outline the harmony and must be "locked in" with the piano accompaniment. These are usually four-bar phrases.

Es dentro de las muchas modalidades del *son* (el *changüí*, el *sucusucu*, el *fiongo*, la *bachata oriental*, etc.) donde se producen aportes tan importantes como el bajo anticipado que mezclado con el *tresillo* cubano (J. J. J) crea ese maravilloso balanceo tan característico en las líneas de bajo cubanas y latinoamericanas.

Ejemplo de bajo anticipado. (El *son* fue también escrito en 2/4 pero preferimos mostrarlo en 4/4.)

En el *son montuno* es donde mas se desarrollaron los *tumbaos* o *bajeos* que son una estructura de bajo reiterativo que resume todo el ciclo armónico y que debe estar en concordancia con el ritmo y con el movimiento del piano. Casi siempre son frases que no deben pasar de 4 compases.

Example #6: *Son Montuno*

Ejemplo 6: *Son Montuno*



Montuno: This definition is also used as part of the arrangement where the alternation between the chorus (*coro*) and vocal improvisation (*guía* or *pregón*) take place.

Montuno: Esta palabra también se usa para nombrar la parte del arreglo donde se cantan los coros y las guías o pregones (improvisaciones) del cantante solista.

GUAJIRA

In its original form, the *guajira* (peasant song) as well as the *Criolla* (Creole), uses a simple form of bass line in 6/8.

Example:



GUAJIRA

La guajira en su forma original (canción con temas campesinos) al igual que la criolla, utiliza una forma sencilla de bajo básico en 6/8.

ejemplo:

But in its ballroom or danceable form, it changes its structure to 4/4 and uses the basic form of the son montuno.

Pero en su forma de salón o bailable cambia su estructura a 4/4 y utiliza la forma básica del son montuno.

Example #7: Guajira

Ejemplo 7: Guajira



THE AFRO

Another style which underwent a similar transformation was the *Afro*, which in its original form is written in 6/8 and uses the 6/8 *clave*.

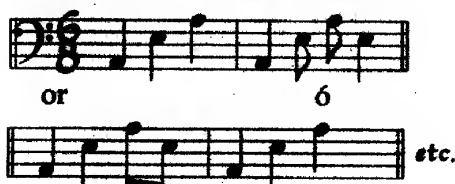
This style was used in lullabies or themes related to the life of the Black slaves (*canción Afro*) and, in this form, it's written in 2/4 or 4/4 and changes its *clave* from 6/8 to the 4/4 pattern shown below:

Example #7b (not recorded)

fro, basic bass line (Afro, bajo básico)



combinations (combinaciones)



EL AFRO

Otro género que sufrió una transformación parecida fue el *Afro*, que en su forma original se escribe en 6/8 y que usa la clave de 6/8.

Este género, se utilizó luego en canciones de cuna ó de temas relacionados con la vida de los esclavos negros (*canción afro*) y en esta forma se escribe a 2/4 ó 4/4 y cambia su clave.

ejemplo 7b: (no grabado)

variations (variantes)



Canción afro, bajo básico



"Yo Si Como Candela" (Son Montuno)

"Yo Si Como Candela"

This example is of a famous *son montuno* as interpreted by the Conjunto Chapottín with Sabino Peñalver on the bass. Analyze the bass line.

En este momento le presentamos un famoso son montuno interpretado por el conjunto Chapottín con su bajista Sabino Peñalver. Disfrútelo y analice su parte de bajo.

The musical score for the bass line of "Yo Si Como Candela" (Son Montuno) is presented in ten staves. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various chords and rhythmic markings.

Staff 1: C7(9), G

Staff 2: G7, C, C7, F

Staff 3: C7, 2, 2, 2

Staff 4: G7, C, G7/B, C7, G7/B, C, G, C

Staff 5: C/G, C7, Bb, F, NC, C/G, F, F

Staff 6: C7, Montuno 12x, 2, NC, F, Gm

Staff 7: F/A, Gm7, C7, C7, Bb, F

Staff 8: C7, F, 2, 2, 2

Staff 9: 2, F, C7, C7

"El Chaleco"

**La próxima pieza musical que le ponemos es un son-
cha grabado por la Orquesta Aragón, una de las
orquestas charangas mas famosas de Cuba.
Bajista: Josefto Beltrán.**

Montuno y Mambo 13x

MAMBO

This well-known Cuban rhythm utilizes the bass line from the son, bolero, etc., but it is interpreted very rhythmically and with short notes. In the mambo's development, a series of variations based on the *cha-cha* was used.

MAMBO

Este muy conocido ritmo cubano, utiliza básicamente el bajo del son tradicional, el bolero etc., pero se interpreta de forma corta y muy rítmicamente. El mambo en su desarrollo, utilizó una serie de variantes basadas en el bajo básico del cha-cha-cha (ver paginas 7 y 8).

Example #8: Mambo

Ejemplo 8: Mambo

The musical notation for Example #8: Mambo consists of ten staves of music. The notation includes various chords and rhythmic patterns. The chords are labeled as follows:

- Staff 1: C^9
- Staff 2: F_{MA}
- Staff 3: C^9
- Staff 4: F_{MA} , 2, 3
- Staff 5: $B^b_{MI}6$, $A_{MI}7$, D
- Staff 6: $G_{MI}7$, C^7 , F_{MA} , F^7
- Staff 7: $B^b_{MI}6$, $A_{MI}7$, D^7
- Staff 8: $G_{MI}7$, C^7 , F_{MA}
- Staff 9: C^9 , F_{MA}
- Staff 10: C^9 , F_{MA}

The notation also includes a double bar line with a repeat sign, a double bar line with a repeat sign, and a double bar line with a repeat sign. The notation ends with a double bar line and the word *(fine)* and *D. S. al fine*.

Mambo: This word also refers to the instrumental section of an arrangement which separates the *montuno* (or vamp) sections.

Mambo: Esta palabra también se usa para nombrar la parte instrumental del arreglo que separa los montunos.

BOLERO

The following rhythms, *bolero son* and *bolero cha*, are two examples of how all Cuban styles have borrowed from, and complemented each other, resulting in a very creative form of accompaniment.

BOLERO

Los próximos dos ejemplos de bolero (bolero son y bolero cha), muestran la enorme fusión que han tenido todos los ritmos cubanos entre si. De esta misma forma también muestra como sus bajos básicos se han complementado para hacer un estilo muy creativo de acompañamiento que a la vez reúne las características de ambos géneros.

Example #9: Bolero Son

Ejemplo 9: Bolero Son

The musical score for Example #9: Bolero Son is written in 4/4 time with a key signature of one sharp (F#). The score consists of two staves: a trumpet line and a bass line. The trumpet line begins with a series of eighth notes and rests, followed by a double bar line and a key signature change to one sharp. The bass line is composed of several measures, each with a specific chord indicated above it. The chords are: D, D⁶, E_{MI}⁷, A⁷, E_{MI}⁷, A⁷, D, D⁹, G, G⁷, D, D, B⁷, E_{MI}⁷, A⁷, D⁷, D, A⁷, D (NC), D⁶, A⁷, D⁶, D⁶, A⁷, D⁷, G, G⁷, D, F#_{MI}⁷, E_{MI}⁷, A⁷, D⁷, D⁷, G. The score ends with a double bar line and the word "Fade" below it.

(trumpet)

D D⁶ E_{MI}⁷

A⁷ E_{MI}⁷ A⁷ D

D⁹ G

G⁷ D D B⁷ E_{MI}⁷

A⁷ D⁷ D A⁷ 2. D (NC)

D⁶ A⁷ D⁶

D⁶ A⁷ D⁷ G

G⁷ D F#_{MI}⁷ E_{MI}⁷ A⁷ D⁷ D⁷ G

Fade

Example #10: *Bolero Cha*Ejemplo 10: *Bolero Cha*

"Fiebre De Ti", *bolero* (next page)"Fiebre De Ti", *Bolero* (próxima página)

The following bolero was recorded by Benny Moré and his orchestra, one of Cuba's greatest vocalists of all time. Notice how the bass changes its rhythmic pattern completely at the bridge. Ramón Caturla is playing bass. When the piece goes back to the Sign, the bass plays a few variations that we didn't find necessary to notate.

A continuación le presentamos "Fiebre de Ti," un bolero grabado por Benny Moré, uno de los mas grandes cantantes cubanos de todas las épocas (Benny Moré con su Orquesta). Observe en el puente como el movimiento del bajo cambia completamente su célula rítmica. Bajista: Ramón Caturla. (Cuando se repite al %, el bajista hace ligeras variaciones que no hemos creído necesario anotar).

"Fiebre De Ti", bolero

"Fiebre De Ti", bolero

EMI(MA7) A⁹ F#MI
 G#MI(7b5) C#MI⁷ F#⁹ F⁹ B^{7(b9)} B F#⁹
 B⁷ EMI⁹ EMI E^{7(b9)}
 AMI⁹ AMI⁷ AMI⁷B⁷ EMI⁹
 EMI⁶ AMI B⁷ F#MI(7b5) B⁷ AMI⁶ EMI⁶ EMI⁶ E⁹
 S D D⁷ G⁶
 B⁷/F# B⁷ EMI⁹ EMI⁹ AMI⁹
 AMI⁶ B⁷ EMI⁹ F#MI(7b5) B B^{7(b9)} B^{7(b5)} AMI⁶ EMI⁶
 EMI⁹ AMI⁶ AMI B⁷ EMI⁶
 B^{7(b9)} B⁷ EMI⁹ EMI⁶ EMI⁹
 F#MI(7b5) B⁷ B⁷ EMI⁹ EMI⁶ EMI⁹(MA7)
 D. S. al Coda

This rhythm is very active, and originally only percussion instruments would be used. When this rhythm was performed by vocal and instrumental groups, the bass line was based on the traditional *son* pattern.

(♩ ♩ ♩)

Ritmo muy movido y que originalmente utilizaba solo instrumentos de percusión. Al incorporarse este ritmo a agrupaciones soneras y orquestales tomó el bajo básico del *son* tradicional. (♩ ♩ ♩)

Example #11: Rumba

Ejemplo 11: Rumba

Example #11: Rumba

1. *CmI⁷* *FmI*

2. *CmI* *FmI*

F⁷ 2 3 *F⁷*

BbmI *BbmI*

G 2 3 4

NC. 3

D.C. y fade
D.C. and fade

GUARACHA

This style has been known since the colonial period. The traditional form went through a few changes when it was incorporated into instrumental groups. The accompaniment that initially used the bass line from the *son* (♩ ♩ ♩) and at times (♩ ♩ ♩), later further developed from one of the variations of the *cha-cha-chá* (♩ ♩♩ ♩). This is one of the most commonly used patterns in what is known as *Salsa*.

GUARACHA

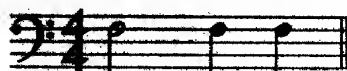
Este género se conoce desde los tiempos de la colonia. La forma tradicional tuvo algunos cambios al incorporarse al repertorio de las agrupaciones instrumentales. El acompañamiento que al inicio utilizaba el bajo básico del *son* tradicional (♩ ♩ ♩) y en otros momentos (♩ ♩ ♩), luego se nutrió de una de las variantes del *cha-cha-chá* (♩ ♩♩ ♩). Esta célula es una de las mas usadas en la música salsa.

Example #12: Guaracha



Ejemplo 12: Guaracha

Traditional Guaracha basic bass line:



(During the melody)

Guaracha Tradicional bajo básico:



(en el tema)



(In the montuno section)



(en el montuno)

"Mi Bombolaye" (next page)

The following recording is of a *guaracha* as interpreted by Roberto Faz, one of Cuba's musical giants. Listen to it and analyze the bass part.

"Mi Bombolaye" (próxima página)

Le presentamos esta *guaracha* interpretada por uno de los grandes de nuestra música, Roberto Faz. Escúchelo y analice la parte de bajo.

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a Bb chord and a 4/4 time signature. The second staff includes chords F, F7, C, E, F7, Bb, and Bb, with a repeat sign and a 2/4 time signature. The third staff includes chords Bb, (GMI-2nd x) CMI, and a 2/4 time signature. The fourth staff includes chords Bb, GMI, CMI7, F7, Bb, CMI, and Bb, with a repeat sign and a 2/4 time signature. The fifth staff includes chords F, Bb, F7, Bb, (F7), and a 2/4 time signature. The sixth staff includes chords CMI, F7, CMI, F7, F7, and a 2/4 time signature. The seventh staff includes a 2/4 time signature and a 3/4 time signature. The eighth staff includes a 2/4 time signature and a 3/4 time signature. The ninth staff includes a 2/4 time signature and a 3/4 time signature. The tenth staff includes a 2/4 time signature and a 3/4 time signature.

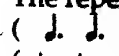
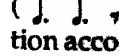
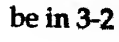

The score includes various musical notations such as chords (Bb, F, F7, C, E, Bb, GMI, CMI, CMI6, CMI7, F7, Bb, CMI, Bb, F, Bb, CMI, F7, Ad lib. (22 x's)), time signatures (4/4, 2/4, 3/4), repeat signs, and a voice part labeled "Voice".

CHAPTER TWO

THE CLAVE AND ITS RELATION TO THE BASS

(No recorded examples until Variation 1, p. 29)

The *clave* is a binary rhythmic pattern that creates the basis which guides all of the melodic and rhythmic patterns in Cuban music. This rhythmic ostinato is usually played by the *claves* (pronounced kláh-ves), a percussion instrument made of a pair of cylindrical wooden sticks. The better known of these patterns are the *son clave*, *rumba clave* and the *6/8 clave* (see p. 11). At times there won't be a percussionist playing the clave, but the instrumentalist or vocalist will know where it lays and base his/her comping, melodic interpretation and improvisation around it.

The repeated two-measure pattern of the *son clave* (), as well as the *rumba clave* () may change its order or direction according to the melody. This way, the clave may be in 3-2 () or 2-3 ().

The greatest difficulty presented by this concept, is that there isn't a unique or individual system to lay out these clave patterns within a musical piece. This is because it is, and has been, something that is "felt," since it appeared as a fundamental part of the rhythm and Latin flavor. The musician should know - or better yet, feel - where the clave lies correctly.

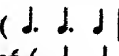
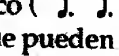
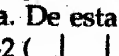

There is an important fact about the relation of the *clave* (*son*, etc.) to the bass line: Any of the rhythmic patterns of the Cuban bass lines, without melody or harmony, are always correct with the clave.

CAPITULO 2

LA CLAVE Y SU RELACIÓN CON EL BAJO

(Ejemplos grabados comienzan de nuevo en la página 29 con Variante no. 1.)

La clave es un patrón binario que crea una base estructural rítmica y melódica en la música cubana. También se llama clave a un instrumento de percusión compuesto por dos piezas de madera tubulares con las que se tocan diferentes ciclos rítmicos que varían de acuerdo con el género que se interpreta. A estos ciclos se les da el nombre de clave siendo las más usadas, la clave de son, la de rumba guaguancó y la de 6/8 (refiérase a la página 11).

El ciclo de la clave de Son () al igual que el de rumba-guaguancó () consta de dos compases que pueden invertir su orden de acuerdo con la melodía. De esta manera la clave puede estar en su forma 3-2 () o 2-3 ().

La mayor dificultad que ofrece éste fenómeno es la de que no existe un sistema único para insertar éstos ciclos dentro de una parte musical, pues desde su aparición como parte fundamental del ritmo y sabor latinos, se ha considerado algo que "se siente" y que el músico debe saber o más bien "sentir" donde esta colocada correctamente. Lo más importante de la relación de las claves, con los acompañamientos es que; cualquiera de las figuras rítmicas de los bajos básicos cubanos sin armonía o melodía nunca están mal con la clave.

For Example:

Veamos un ejemplo:

Example 1

Ejemplo 1

3-2

**Son
Clave:**

**Rumba
Clave:**

**Basic
Bass
Lines:**

**Bajos
básicos:**

2-3



OR. Mauleón, Havana 1993

Orlando "Cachafto" López, Carlos Del Puerto, Carlitos Puerto, Jr.

The following examples demonstrate the melody and its harmonic structure which dictate both where the *clave* should come in and the *clave's* relationship with the bass.

Los siguientes ejemplos nos muestran que la melodía y su estructura armónica son las que pueden variar el lugar donde debe "entrar" la clave y la relación de ésta con el bajo.

Example 2:

Ejemplo 2:

Melody:
Melodía:

Basic
Bass line:

Bajo básico:

Son clave:

Rumba clave:

Musical score for Example 2, featuring Fmi harmony. The score is written for five staves: Melody (treble clef), Basic Bass line (bass clef), Bajo básico (bass clef), Son clave (treble clef), and Rumba clave (treble clef). The key signature is one flat (Bb). The melody starts with a whole rest, followed by a half note Bb, and then a series of eighth notes. The basic bass line and bajo básico line both start with a whole rest, followed by a half note Bb, and then a series of eighth notes. The Son clave and Rumba clave lines both start with a whole rest, followed by a half note Bb, and then a series of eighth notes. The Fmi chord is indicated above the first measure of the basic bass line.

Melody:
Melodía:

Basic
Bass line:

Bajo básico:


Son clave:


Rumba clave:

Musical score for Example 2, featuring F7 harmony. The score is written for five staves: Melody (treble clef), Basic Bass line (bass clef), Bajo básico (bass clef), Son clave (treble clef), and Rumba clave (treble clef). The key signature is one flat (Bb). The melody starts with a whole rest, followed by a half note Bb, and then a series of eighth notes. The basic bass line and bajo básico line both start with a whole rest, followed by a half note Bb, and then a series of eighth notes. The Son clave and Rumba clave lines both start with a whole rest, followed by a half note Bb, and then a series of eighth notes. The F7 chord is indicated above the first measure of the basic bass line.

Note that the two melodies use exactly the same bass lines, which work perfectly even though the *clave* is different in both cases. The only difference is that in the first example, the chord is functioning as a tonic and in the second example, it functions as a dominant.

Now, let's create a bit of history:

In the beginning, the *son* utilized a very simple melodic and harmonic structure. Arrangements always started with a *llamada* (or call) or *tumbao* as played by the *tres* (a three double stringed instrument), which lasted four bars, and then the bass and percussion would come in () over the 3-2 *clave*.


These *llamadas* or melodies were usually sung at a length of 4-, 8- and 16-bar phrases. Sometimes, however, the number of bars were shortened or increased. The melody was either stopped during a rhythmic break or, in some cases, the *clave* would come in and out. The end of the melody would usually be followed by a two-measure break emphasizing the 3-side of the *clave*, which would set up a *montuno* pattern ().


Harmonically, this break was done over the dominant, or chords that resolved to the tonic. In this way, it was established that in short harmonic progressions the bass could enter on the 3 side of *clave* where the dominant lies or where the melodic phrases usually end.

It is after the creation of the *son montuno* and the anticipated bass line, as well as more complex harmonies which in many cases would end up in a *tumbao*, that the awareness of the *clave* became most important for the bass player. As we mentioned before, the traditional *bajo básico* rarely would be out of *clave*.

Observe que las dos melodías usan exactamente los mismos bajos básicos, que funcionan a la perfección, aun cuando la *clave* es diferente en ambos casos. La única diferencia es que en el primer caso el acorde está en función de tónica y en el segundo en función de dominante.

Hagamos un poco de historia:

El *son* en sus inicios utilizaba una estructura melódica y armónica muy sencilla. Sus arreglos siempre comenzaban con una "llamada" o "tumbao" del tres que duraba 4 compases y luego entraban juntos, la percusión y el bajo básico () sobre la *clave* 3-2.

Estas melodías se preparaban sobre periodos de frases de 4, 8 y 16 compases. En los casos en que no sucedía así, en el arreglo se alargaban o acortaban la cantidad de compases y se paraba mediante un efecto o, en algunos casos la *clave* entraba y salía. Al terminar la melodía del tema, casi siempre se hacía un efecto que daba paso al *montuno* y que rítmicamente era el compás fuerte de la *clave* ().

Armónicamente este efecto se hacía sobre la dominante o sobre acordes que resolvían en la tónica. De esta manera se arraigó la idea de que en ciclos armónicos cortos, la *clave* comienza en 3-2 sobre el compás donde esté la dominante ó la progresión donde resuelva la melodía.

Es a partir del *Son montuno* y con la aparición del bajo anticipado y armonías más complejas, que en muchos casos se resumían en un *tumbao*, cuando el conocimiento de la *clave* se hace más importante para el bajista pues como le explicamos anteriormente, los bajos básicos tradicionales raras veces se salían de la *clave*.

Let's look at how the *clave* works over some harmonic progressions. Remember that there could be a number of exceptions according to how a melody lays out.

I-IV-V⁷-IV-I; This is a commonly used progression in Latin music, and if you start on the tonic chord (anticipated), the *clave* is always 2-3.

Veamos como actúa la *clave* sobre algunos ciclos armónicos (recuerde que pueden existir muchas excepciones de acuerdo con las diferentes melodías).

I-IV-V⁷-IV-I; En este ciclo (muy usado en la música latina). Si usted comienza sobre la tónica (un bajo anticipado) siempre la *clave* es 2-3.

Example 3a

Ejemplo 3a

bass:  etc. bajo:

Clave:  etc.

Example 3B I-IV-V⁷-IV

Ejemplo 3b I-IV-V⁷-IV

When the *clave* starts by itself, you should come in as follows:

Cuando la *clave* comienza sola, usted debe entrar así:

 etc.


Clave:  etc.

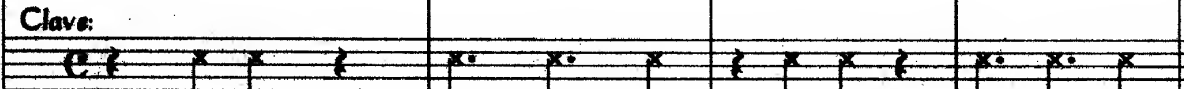
Example 3C

Ejemplo 3c

The same concept applies (2-3 clave layout) if you play a *tumbao* over the same structure.

Igualmente sucederá si usted forma un *tumbao* sobre esta estructura.

 etc.

Clave:  etc.

Example 3d

If the progression starts on the dominant, the pattern should be as follows (notice that only roots are played):

Example 3d shows a root movement pattern starting on the dominant (V7). The sequence is V7 (G7), IV (F), I (C), IV (F), V7 (G7). The notation includes a bass staff with notes and a 'Clave' staff with 'x' marks indicating the root positions. The pattern repeats, indicated by 'etc.' at the end.

Ejemplo 3d

Si el ciclo comienza en V7, el procedimiento deberá ser:

Example 4 - I-V7

In these cases the *clave* starts over the tonic in the form (2-3).

Example 4 shows two variations of the I-V7 progression. The first variation shows I (F) and V7 (C7) with a 'Clave' staff starting on the tonic (F). The second variation shows I (F) and V7 (C7) with a 'Clave' staff starting on the dominant (C).

Ejemplo 4 - I-V7

En estos casos la clave comienza sobre I en la forma (2-3).

Example 5

II-V7-I Progression. Usually the *clave* is as follows:

Example 5 shows two variations of the II-V7-I progression. The first variation shows Fm7, Bb7, EbMA. The second variation shows Dm7(b9), G7(b9), CMI. The notation includes a bass staff with notes and a 'Clave' staff with 'x' marks indicating the root positions.

Ejemplo 5

El ciclo II-V7-I (regularmente) entra en la clave así:

These are some progressions which are quite common in Latin music (especially over the *montuno*). What is constant is that if you play a bass pattern following the harmony, it is the percussionist that has to be sure to play the *clave* pattern correctly in relation to the melody and the harmony. Nevertheless, we remind you that in any harmonic progression, you may use either pattern to bring in the *clave* according to the melodic line. When you read a set of chord changes on a chart for the first time, you should first use the corresponding basic bass line. Variations should be done once you are familiar with the melody and the correct *clave*.

Finally, we present to you some examples which will reaffirm some of the concepts discussed before. Throughout this material, you will find numerous examples.

This *clave* works well with the bass movement. Notice however, that in playing the following melody ("Giant Steps") the *clave* is crossed or backwards, but that the bass line has not changed.

Estos son algunos de los ciclos armónicos más usados dentro de la música latina (sobre todo en los montunos) y en ellos, en la mayoría de los casos se cumplen estas ideas. Lo que si es una realidad es que si usted construye su acompañamiento siguiendo bien la armonía, es el percusionista quien debe estar seguro de como poner la clave en relación con la melodía y el bajo. No obstante recordamos, que cualquier ciclo armónico puede usar las dos formas de "entrar" con la clave de acuerdo con la línea melódica, y que cuando Ud. lea por primera vez una partitura cifrada, debe utilizar el *bajo básico* de su ritmo. Las variantes o los tumbaos, deben hacerse cuando se conoce en qué orden entra la clave.

Finalmente le presentaremos unos ejemplos que podrán reafirmarle algunas de las ideas anteriores. Además a lo largo de todo este material usted podrá encontrar infinidad de ejemplos.

Esta clave esta bien con el movimiento del bajo. Sin embargo, al poner esta melodía ("Giant Steps") esa clave está atravesada o montada (al revés).

[illegible]

etc.

Clave: x. x. y x z x x z x. x. y x

The above is the correct *clave*. Observe that the bass line has not changed.

Ésta es la clave correcta. Observe que el movimiento del bajo no ha cambiado.

VARIATIONS OVER BASIC STRUCTURES

One of the most common problems facing a beginning student of Cuban music is how to create variations over the basic bass lines without losing the flavor of the style. It is difficult to present patterns that represent all that can be done, but following this chapter we will give you some ideas on how to develop this concept.

First, let's look at an outline which represents the simplest form to construct a *son* bass line and its relationship with the different types of *clave*:

VARIANTES SOBRE ESTRUCTURAS BÁSICAS

Una de las preocupaciones más frecuentes de todo el que comienza a estudiar la música cubana es, la de cómo hacer variaciones a sus líneas de bajo sin perder el "sabor". Es difícil presentar patrones que resuman todo lo que puede hacerse, pero a partir de este capítulo trataremos de darle algunas ideas al respecto.

Primeramente, veamos un esquema que presenta la forma más simple de formar el bajo básico del son y su relación con los diferentes tipos de claves.

The musical notation is presented in a 6-staff system. The top staff shows the harmonic structure for four measures: Measure 1 (I, C), Measure 2 (IV (II mi), F (D mi)), Measure 3 (V⁷, G⁷), and Measure 4 (IV, F). The subsequent staves show rhythmic variations for different styles and clave patterns.

Guajira, Cha-cha-chá, Samba, Bossa Nova, Funky, etc.

Bajo Básico, (Basic bassline) Son Montuno

Clave son etc.

Clave, rumba etc.

Cascara etc.

Variation #1: Over the *son*

The following variations demonstrate that by reducing the values of the basic bass line of the *son*, step by step, you obtain different sequences that maintain the proper characteristics of the style.

The arrows that appear in the following outlines indicate how rhythmic changes are gradually created. We should mention that it is not necessary to use every variation when performing a musical piece. These are resources that, used with taste, may help you develop your accompaniment.

We have written these examples with simple harmonic progressions for easier understanding, but you may practice them using more complicated progressions and different combinations of notes.

The musical notation for Variation #1 consists of five staves, each representing a variation of a bass line. The harmonic progression is C, F, G7, F, C, F, G7, F. Variation 1 is the basic line. Variations 2-5 show rhythmic changes indicated by arrows and labels like '3rd' and '5th'.

Variation #2

One way of creating other variations is to use any of the first measures of variation #1 combined with all the other second measures. (Next page).

Variante 1: Sobre El Son

Las siguientes variantes muestran como al reducir los valores del bajo básico del son, paso a paso, se logran diferentes secuencias que conservan las acentuaciones propias del género.

Las flechas que aparecen en éste esquema y en los sucesivos, señalan como se van produciendo los cambios rítmicos. Es bueno aclarar que todas estas variantes no tienen necesariamente que usarse cuando estamos interpretando una pieza musical. Estos son recursos que con "gusto" y "sabor" pueden ayudarlo a enriquecer sus acompañamientos.

Hemos escrito los ejemplos con una armonía sencilla para su mejor comprensión, pero estos pueden ser practicados en otros ciclos más complicados y utilizando diferentes combinaciones de notas.

Variante 2

Una manera de encontrar muchas otras variantes consiste en usar cualquiera de los primeros compases del variante 1 combinado con todos los segundos compases. (Próxima página).

Variation # 2

Variante 2

Five staves of musical notation in bass clef, 4/4 time. Each staff contains a sequence of notes with slurs and accents. The exercises are numbered 1) through 5) above the staves. Exercise 1) is on the first staff, 2) on the second, 3) on the third, 4) on the fourth, and 5) on the fifth. The notation includes various note values, slurs, and accents, indicating specific rhythmic and melodic patterns for practice.

Variation #3

Variante 3

Practice all of the previous combinations adding "ghosted" notes with different approaches into the "target" note (chromatic and double-chromatic approach).

Practique todas las combinaciones anteriores, agregándoles notas muertas y diferentes tipos de acercamiento entre sus notas (acercamiento cromático, doble- cromático).

Two staves of musical notation in bass clef, 4/4 time. The first staff shows exercise 2) with notes and slurs, and the second staff shows exercise 3) with notes, slurs, and 'x' marks indicating specific notes. Below the staves, there are additional notes and slurs, including a 'c' and 'etc.' label, and a box containing 'c c' with an arrow pointing to the right.

Try practicing these variations along with the recording of "Yo Si Como Candela" on page 12.

Practique estas variantes con la grabación de "Yo Si Como Candela" en la página 12.

Variation #4: Over the son-cha

As we explained previously, all Cuban rhythms have combined with each other. With this example, we will demonstrate different variations over the *son-cha*. Practice them. (The notes that appear in parentheses indicate other harmonic possibilities.)

Variante 4: Sobre el son-cha

Como hemos explicado en el capítulo anterior, todos los ritmos cubanos se han mezclado entre si y en este momento le mostraremos diferentes variantes sobre el son-cha que usted podrá practicar posteriormente. (Las notas que aparecen entre paréntesis, señalan otras posibilidades armónicas).

How to combine the measures:

(The same system as in variation #2, i.e. keep one bar the same and use variations on the other one).

Como combinar los compases:

(El mismo sistema usado por la variante 2. Por ejemplo, mantenga sencillo un compás y utilice una variante en el siguiente compás).

1)

2)

Up to now we have presented a variations system that was based in the reduction of rhythmic values of a basic rhythm. Now we will demonstrate another form, which we named *Rhythmic Tensions*, that is achieved in an inverted manner of the previous ones: by uniting the values (arrows) until a more syncopated rhythm is created.

Hasta ahora le hemos presentado un sistema de variantes que se basa en reducir los valores rítmicos de una célula básica. En este momento le mostraremos otra forma, a la que nombramos **tensiones rítmicas**, que se logran de manera inversa a las anteriores; es decir, uniendo los valores (indicado con flechas) hasta formar una célula mas sincopada.

The image displays six staves of musical notation, numbered 1) through 6) on the left. Above the staves, three chords are indicated: E_{mi}^7 , A^7 , and D^6 . The notation shows a sequence of notes and rests across the staves, with arrows pointing to specific notes to indicate rhythmic tensions. The first staff (1) shows a basic rhythm. The subsequent staves (2-6) show variations where notes are grouped together, creating a more syncopated rhythm. The notation includes various note values, rests, and accidentals (sharps and naturals).

Try practicing these variations on the musical piece "El Chaleco" on page 13.

Practique estas variantes con el tema "El Chaleco", en la página 13.

Variation #6: *Guaracha*

Variante 6: Sobre La Guaracha

The following diagram will help you develop a wider understanding of the possible variations over the *guaracha* which, together with the previous ones, will give you an opportunity to create your own bass lines. (Next recorded example on page 35).

El siguiente esquema le servirá para tener un concepto mas amplio de las variantes posibles sobre el ritmo guaracha, que unido a las anteriores le dará la oportunidad de crear sus propias líneas de bajo. (Próxima variante grabada en la página 35).



CR. Mauleón, Havana 1993

Josefó Beltrán, Silvio Vergara, Jorge Reyes (playing), "Cachaíto", Carlos Del Puerto, Carlitos Puerto, Jr.
 (Orq. Aragon.) (Rumbavana) (Arturo Sandoval, Perspectiva) (Los Amigos (Irakere) (Emiliano Salvador, etc.)
 F. Emilio)

VARIATIONS

Guaracha, Rhythmic Tensions (not recorded)

Practice the following pattern with variation #6 and notice how the rhythmic feeling gradually changes.

VARIANTES

guaracha, tensiones rítmicas (no grabado)

Practique el siguiente esquema con el ritmo de la variante 6, y sienta como va cambiando rítmicamente.

The musical score is written in bass clef, 4/4 time. It consists of 10 staves. The first staff shows the harmonic progression: F, Dmi7, Gmi, Gmi7, C7. The subsequent staves show rhythmic variations of the pattern, with arrows indicating specific rhythmic changes. The pattern is repeated four times across the staves, with 'etc.' indicating continuation.

Try practicing these variations with "Mi Bombolaye" on page 20.

Practique estas variantes con el tema "Mi Bombolaye" en la página 20.

Variations over two chords: over the son
Here we demonstrate possible two-chord variations over the *son*. (not on tape.)

Variantes Sobre Dos Acordes: sobre el son
Aquí le mostraremos como se pueden hacer variantes sobre dos acordes. (no grabado)

Variation #7: Rhythmic Tensions over two chords.
Practice with the rhythm the following *rhythmic tensions* and pick your favorite ones.

Variantes 7: Tensiones rítmicas sobre dos acordes.
Practique con el ritmo estas tensiones rítmicas y escoja sus preferidas.

Variation #8: Combinations

We recorded a series of combined variations with more complex chord progressions. Listen to them and develop your own ideas.

(bass: Carlos Del Puerto)

Variante 8: Combinaciones

Hemos querido grabar una serie de variantes combinadas en ciclos mas complejos. Escúchelas y desarrolle sus propias ideas.

Bajo: Carlos Del Puerto

The musical score consists of ten staves of music in 4/4 time, with a key signature of one flat (B-flat). Each staff begins with a key signature change (B-flat) and a 4/4 time signature. The music is composed of eighth and quarter notes, often beamed in groups of four. Above each staff, a sequence of chords is written: F, E7, Am, Gm7, and C7. The E7 chord is marked with '1a' and '2a' in the first staff, indicating first and second endings. The C7 chord in the final staff is marked with a 'Fade' instruction. The overall progression is a cycle of these five chords repeated across the ten staves.

"Lágrimas Negras" (Son)

Listen, analyze and play the following *bachata son* as performed by the Conjunto Rumbavana. (bassist: Silvio Vergara)

"Lágrimas Negras" (Son)

Escuche, analice y toque la siguiente *bachata son*, interpretada por el conjunto Rumbavana.
Bajo: Silvio Vergara

The musical score is written in 4/4 time and consists of two staves: a bass line and a voice line. The key signature has two flats (Bb and Eb).

Bass Line:

- Staff 1: Chords C_MI⁹, F_MI, B^b7, E^b_MA⁷.
- Staff 2: Chords A^b, D_MI^{7(b5)}, G⁷, C_MI⁶, G⁷⁽⁺⁹⁾.
- Staff 3: Chords B^b, E^b, A^b7, D_MI^{7(b5)}, G⁷⁽⁺⁹⁾, C_MI.
- Staff 4: Chords F_MI, D_MI^{7(b5)}, G, C_MI, D_MI^{7(b5)}.
- Staff 5: Chords G, C_MI⁶, D_MI⁷, G⁷⁽⁺⁹⁾, C_MI⁶.
- Staff 6: Chords F_MI, F_MI⁷, B^b, E^b.
- Staff 7: Chords E^b, A_MI^{7(b5)}, D⁷, G, F_MI⁷, B^b7.
- Staff 8: Chords E^b_MA⁷, A^b_MA⁷, D⁷, G⁷, C_MI, G⁷⁽⁺⁵⁾.

Voice Line:

- Staff 1: Chords C_MI⁶, F_MI.
- Staff 2: Chords B^b, E^b, A^b7, D_MI^{7(b5)}, G⁷⁽⁺⁹⁾, C_MI.
- Staff 3: Chords F_MI, D_MI^{7(b5)}, G, C_MI, D_MI^{7(b5)}.
- Staff 4: Chords G, C_MI⁶, D_MI⁷, G⁷⁽⁺⁹⁾, C_MI⁶.
- Staff 5: Chords F_MI, F_MI⁷, B^b, E^b.
- Staff 6: Chords E^b, A_MI^{7(b5)}, D⁷, G, F_MI⁷, B^b7.
- Staff 7: Chords E^b_MA⁷, A^b_MA⁷, D⁷, G⁷, C_MI, G⁷⁽⁺⁵⁾.

Rehearsal marks (double bar lines with dots) are placed at the beginning of the first measure of each staff in both the bass and voice lines.

Montuno 5x Mambo 2x

The musical score consists of seven staves of music, each with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes eighth and sixteenth notes, rests, and various chord symbols. Repeat signs with first and second endings are used throughout the piece.

Staff 1: C_{MI} (first ending), D_{MI} 7(b5), G⁷, F_{MI} B^b.

Staff 2: E^b, A^b, D_{MI} 7(b5), G (first ending), C_{MI} (first ending), C_{MI} (second ending), C_{MI}.

Staff 3: 1-4. D 7(+9), G⁷, C_{MI} (first ending), 5. D 7(+9), G 7(b5).

Staff 4: NC., C_{MI} (first ending), D_{MI} 7(b5), G⁷.

Staff 5: F_{MI} 7, B^b 7, E^b_{MA} 7, A^b_{MA} 7, D_{MI} 7(b5), G⁷, C_{MI}, C_{MI} 6.

Staff 6: C_{MI} 6, D_{MI} 7(b5), G⁷, F_{MI} 7, B^b 7, 1-2. E^b_{MA} 7, A^b_{MA} 7.

Staff 7: D_{MI} 7(b5), G⁷, C_{MI} (first ending), 3. E^b_{MA} 7, A^b_{MA} 7, D 7(+9), G⁷, C_{MI}, NC.

Try creating your own bass lines over the chord changes of the above tune using combined variations.

Crée sus propias figuras sobre el cifrado harmónico de este último tema, utilizando variantes combinadas.

DIFFERENT CUBAN RHYTHMS

In this section we have recorded some of the better known modern Cuban rhythms. Notice that over all of them the general concept of the *son* works as well as its variations. A basic bass line for any of these styles does not exist.

Example #9

- | | |
|--------------|---------------|
| 1) Guaguancó | 3) Pilón |
| 2) Songo | 4) Mozambique |

Final Variations (not on tape)

Now we present a series of variations over some of the rhythms presented throughout the book. These should give you new ideas on how to create a *tumbao* or harmonic progression. Practice them and then create your own *tumbaos*.

(Next recorded example on page 45).

Variations over the recorded rhythm,

Guaguancó: Courtesy of Orlando López "Cachaíto"

DIFERENTES RITMOS CUBANOS.

En esta sección hemos grabado algunos de los mas conocidos ritmos cubanos actuales. Observe que sobre todos ellos funciona el concepto general del *son* y sus variantes. No existe una forma de bajo básico para ninguno de estos géneros.

Ejemplo 9

- | | |
|--------------|---------------|
| 1) Guaguancó | 3) Pilón |
| 2) Songo | 4) Mozambique |

Variantes Finales (no grabadas)

A continuación le ofrecemos una serie de variantes sobre algunos de los ritmos y piezas presentados a lo largo del libro. Estas le darán nuevas ideas, sobre como recrear un *tumbao* o progresión armónica. Practíquelas y luego haga sus propios "tumbaos". (Próximo ejemplo grabado en la página 45).

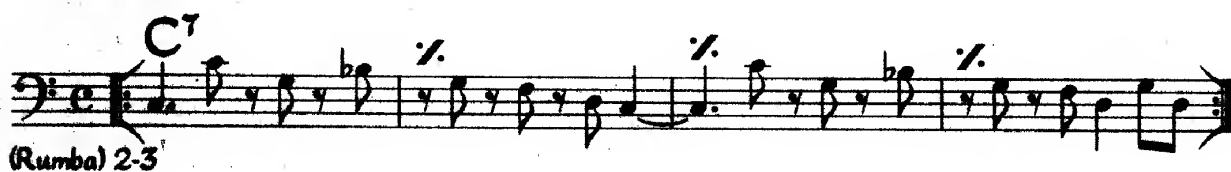
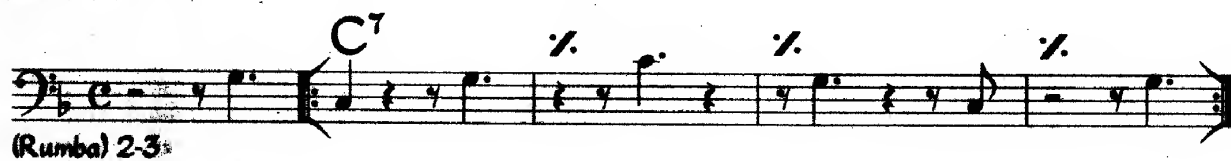
Variantes sobre el ritmo grabado.

Guaguancó: Cortesía De Orlando López "Cachaíto"

The musical notation consists of six staves. The first staff is a bass line in 4/4 time, starting with a C major chord (CMI), followed by an F major chord (FMI), then a G7 chord, and finally an F major chord (FMI). The subsequent five staves show various rhythmic variations using eighth and sixteenth notes, rests, and bar lines. The notation is in bass clef and includes various musical symbols such as slurs, ties, and repeat signs.

CUBAN TUMBAOS

TUMBAOS CUBANOS



This page contains ten staves of musical notation for a bass line. The notation is written in a single system, with each staff representing a measure or a group of measures. The time signature varies across the staves: 4/4, 3/4, 2/4, and 6/8. The key signature is one flat (B-flat). The notation includes chords and melodic lines with triplets. The chords are labeled with letters and superscripts (e.g., F, C⁷, G^{mi}, C^{mi}, A^{mi}, D⁷, G⁶, A, G⁷, D^{mi}⁷, C, F^{mi}⁷, B^{mi}⁷, E⁷, B^{mi}⁷, C^{mi}, D^{mi}, G, F, B^b⁷). The melodic lines are written in a single system, with each staff representing a measure or a group of measures. The notation includes triplets (2-3) and various musical symbols such as notes, rests, and accidentals.

SON STUDY (For Cachao, "our father")**(Bass and percussion - not recorded)****Composer: Carlos Del Puerto - Vergara****ESTUDIO SONEADO (A Cachao, "nuestro padre")****(Bajo y percusión - no grabado)****Autor: Carlos Del Puerto - Vergara**

Music Example #1 - "La Flauta Mágica" (danzón)

Performing group: "Los Amigos"

Bassist: Orlando López "Cachaño"

CAPITULO TRES

Pieza Musical #1 - "La Flauta Mágica" (Danzón)

Grupo: "Los Amigos"

Bajista: Orlando López, "Cachafto"

[illegible]

This page contains 12 staves of musical notation, likely for guitar. The notation includes various chords and melodic lines. The chords are labeled as follows:

- Staff 1: D, G, A_{MI}
- Staff 2: A_{MI}, G_{MI}, E_{MI}, D, G, F#B⁷, E⁷, A⁷
- Staff 3: D⁷, G⁷, D⁷, G, E_{MI}, A⁷, D, G, F#⁷, E⁷
- Staff 4: A[#], D⁷, G, D, G, E_{MI}, A⁷, D
- Staff 5: [C]D⁷, G, D, G, D, G
- Staff 6: D, G, G, A_{MI}
- Staff 7: D⁷, A_{MI}
- Staff 8: G, A_{MI}, G
- Staff 9: D, G, D, G, D, G, D
- Staff 10: G, G, G, A_{MI}
- Staff 11: D⁷, A_{MI}
- Staff 12: D⁷, G, G, A_{MI}, G

The notation includes various musical symbols such as notes, rests, and accidentals. Some staves have a double bar line with repeat dots, indicating a repeat section. The key signature is one sharp (F#), and the time signature is 4/4.

Music Example #2 - "Coge el Camarón" Son

Performing group: Original de Manzanillo

Bassist: "El Jimagua"

Pieza Musical #2 - "Coge El Camarón" (Son)

Grupo: Original De Manzanillo

Bajista: "El Jimagua"

The musical score is written for a bass instrument (likely double bass) and a voice. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of 12 staves.

Staff 1: Bass line starting with a whole rest, followed by a half note G (chord D), a quarter note G (chord G), and a half note G (chord G).

Staff 2: Bass line with a half note G (chord G), a quarter note F (chord F), a half note E (chord Eb), and a half note D (chord D).

Staff 3: Bass line with a half note D (chord D), a quarter note G (chord G), a half note G (chord G), and a half note G (chord G). The voice line enters with a half note G (chord A), a quarter note G (chord Ab7), and a half note G (chord G7).

Staff 4: Bass line with a half note D (chord D), a quarter note G (chord G), a half note G (chord G), and a half note G (chord G).

Staff 5: Bass line with a half note A (chord A), a quarter note D (chord D), a half note G (chord G), and a half note A (chord A).

Staff 6: Bass line with a half note D (chord D), a quarter note G (chord G), a half note G (chord G), and a half note D (chord D).

Staff 7: Bass line with a half note A (chord A), a quarter note D (chord D), a half note G (chord G), and a half note A (chord A).

Staff 8: Bass line with a half note D (chord D), a quarter note A (chord A), a half note D (chord D), and a half note D (chord D).

Staff 9: Bass line with a half note A (chord A), a quarter note D (chord D), a half note A (chord A), and a half note A (chord A).

Staff 10: Bass line with a half note Bm (chord Bm), a quarter note A (chord A), a half note D (chord D), and a half note D (chord D).

Staff 11: Bass line with a half note A (chord A), a quarter note D (chord D), a half note A (chord A), and a half note A (chord A).

Staff 12: Bass line with a half note D (chord D), a quarter note G (chord G), a half note A (chord A), and a half note D (chord D).

A. $\frac{1}{2}$ B MI D G A. $\frac{1}{2}$
 D $\frac{1}{2}$ G A. $\frac{1}{2}$ D D G
 A 7 $\frac{1}{2}$ D $\frac{1}{2}$ G A 7 $\frac{1}{2}$
 D (6x's) (Piano solo) D G A D $\frac{1}{2}$ G
 A 7 $\frac{1}{2}$ D (10x's) D G A
 D D A $\frac{1}{2}$ D (6x's) D
 A $\frac{1}{2}$ B MI D A. $\frac{1}{2}$
 D (9x's) D G A G D G A 7 G 12. 13. A G
 A A 7 B MI D G A D
 Repite y "fade"
 Repeat and fade

Musical Example #3 - "Rumberos Latinoamericanos" (Guaguancó)
Performing Group: Orquesta Revé;
Bassist: "Pipo"

Pieza Musical #3 - "Rumberos Latinoamericanos" (Guaguancó)
Grupo: Orquesta Revé
Bajista: "Pipo"

The musical score is written for a bassist in 4/4 time. It consists of 11 staves of music. The notation includes various chords and melodic lines. The chords are labeled as follows:

- Staff 1: (pn.) (bs.)
- Staff 2: A_{MI}, A_{MI}, A_{MI}
- Staff 3: G⁷
- Staff 4: A_{MI}, E⁷, A_{MI}, G, F, E
- Staff 5: A_{MI}, A_{MI}, A_{MI} (M⁷)
- Staff 6: A_{MI}⁷, D, A_{MI}, G, A_{MI}
- Staff 7: A_{MI}, G
- Staff 8: G
- Staff 9: A_{MI}
- Staff 10: A_{MI}, A_{MI}
- Staff 11: A_{MI} (M⁷), A_{MI}⁷, D, B^b13(11)

The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also dynamic markings like (pn.) and (bs.). The key signature is one flat (B-flat).

B \flat 13(m) $\frac{1}{2}$

A mi **G**

A mi **A mi** **2.** **D. S. al Coda**

A mi **D 7** **G** **E 7**

A mi **D 7** **G** **E 7** **A mi**

D 7 **G** **E 7** **Repeat and fade**

Music Example #4 - "Yo Soy De La Habana" (Son)
Performing group: Irakere; Bassist: Carlos Del Puerto

Pieza Musical #4 - "Yo Soy De La Habana" (Son)
Grupo: Irakere; Bajista: Carlos Del Puerto

The musical score is written for bass and voice. It consists of 12 staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score includes various chords and melodic lines. A 'Voice enters' annotation is present on the third staff. The chords are as follows:

- Staff 1: AbMA7, AMI7(b5), D, GMI, C.
- Staff 2: FMI, Bb, Eb, A7(11), AbMA7.
- Staff 3: AMI7(b5), D7, GMI7, C7, FMI7, NC. (Voice enters)
- Staff 4: FMI7, Bb7, EbMA7.
- Staff 5: C7, FMI7, Bb7, EbMA7, Eb7.
- Staff 6: AbMA7, AMI7(b5), D, GMI7, C7, FMI7.
- Staff 7: Bb7, Eb, Eb7, Ab, AMI7(b5), D.
- Staff 8: GMI7, C7(9), FMI7, Bb7, BbMI.
- Staff 9: Eb13, Bb13 sus, EbMA7/Bb.
- Staff 10: Bb13 sus, EbMA7/Bb, AbMA7.
- Staff 11: AMI7(b5), D, GMI7, C7(9), FMI7, Bb7.
- Staff 12: EbMA7, Eb7, Ab, AMI7(b5), D7, GMI7.

C⁷ F_{mi}⁷ B^{b7} E^b B^bm⁷ A⁷
 A^bm^{a7} F_{mi} B^b E^b C¹³
 F_{mi}⁷ B^{b7} G_{mi}⁷
 C⁷ F_{mi}⁷ B^{b7} E^bm^{a7} C⁷ (5x's)
 F_{mi}⁷ B^{b7} G_{mi}⁷ C⁷ F_{mi}⁷
 B^{b7} E^bm^{a7} F_{mi}⁷ B^{b7}
 G_{mi}⁷ C⁷ F_{mi}⁷ B^{b7} E^bm^{a7}
 A_{mi}^{7(b5)} D G_{mi}⁷ C⁷ F_{mi}⁷
 B^{b13} B¹³ C¹³ D^{b13} D¹³ E^{b13} C¹³
 F_{mi}⁷ B^{b7} G_{mi} C⁷ F_{mi}⁷
 B^{b7} E^bm^{a7} C⁷ C⁷ (NC)
 (continued on next page)

(continua en la próxima página)

NC. E_b^{MA7} F_{mi}^7 B_b^7

E_b^{MA7} (13xs) NC.

F_{mi}^7 B_b^7 E_b NC. 8va

F_{mi}^7

B_b^7 E_b $A_{mi}^7(b5)$ D^7

G_{mi}^7 C^7 F_{mi}^7 NC.

E_b^{MA7} F_{mi}^7 B_b^7 E_b^{MA7} (12xs) E_b

F_{mi} B_b 14. E_b 5. E_b

E_b^{MA7} F_{mi}^7 B_b^7 E_b^{MA7}

Repeat and fade

Music Example #5 - "El Que No Se Movi6 Perdi6 Su Tiempo" (not on tape)

Performing group: Conjunto Rumbavana

Bassist: Silvio Vergara

Pieza Musical #5 - "El Que No Se Movi6 Perdi6 Su Tiempo" (no grabado)

Grupo: Conjunto Rumbavana;

Bajista: Silvio Vergara

The musical score is written for a single melodic line, likely for a bassist, in a key of B-flat major (two flats). The time signature is 4/4. The score consists of 10 staves of music. Chord symbols are written above the notes, indicating the harmonic structure. The chords include: GMI⁹, FMI⁷, Bb⁷, EbMA⁷, AbMA⁷, AMI^{7(b5)}, D⁷, GMI, F, Eb, D⁷, GMI (MA⁷), FMI⁷, Bb⁷, EbMA⁷, AMI^{7(b5)}, D⁷, GMI, FMI⁷, Bb⁷, Eb, D⁷, Eb, D⁷, D⁹, A, D⁷⁽⁹⁾, D⁷⁽⁹⁾, GMI, F, Eb, D⁷, Eb, B, G, F#MI^{7(b5)}, B⁷, EMI^b, C, D⁷, G, G⁷, C, BMI^{7(b5)}, E⁷, F⁷, D⁷, F#, FMI⁶, C/E, Eb⁶, AMI⁷, D, D⁷, AMI⁷, D, D⁷, GMI, C, GMI⁷, FMI⁷, Bb⁷, EbMA, Ab, D⁷ (10x's).

G F^{13} E_b^{13} D^{13}
B B^7 E_{mi} D G
D G B^7 E_{mi} C D^7 (10x's)
S G $F^\#^\circ$ F_{mi} C E D^7 G
E (Mambo) (7x's) Fine
F B^7 E_{mi} D G
G G C D G C D (3x's)
G (Breakdown) G C D G C D (10x's)
H G C D G C D (8x's)

D.S. & fade at "E"

(Option: End at bar before "E")

(Opcion: Terminar compes antes de "E")

Music Example #6 - "Bailando Así"

(on tape, end of side 1)

Performing group: Irakere

Bassist: Carlos Del Puerto

Pieza Musical #6 - "Bailando Así"

Grupo: Irakere

Bajista: Carlos Del Puerto

The musical score is written for bass and includes the following elements:

- Staff 1:** Chords A_{MI}^9 , D^7 , G_{MI}^9 .
- Staff 2:** Chords C^7 , F_{MI}^9 , B^b7 , A/B , $E^{7(9)}$.
- Staff 3:** Chords $E^{7(9)}$, A , A_{MI}^6 , D_{MI}^{11} .
- Staff 4:** Chords $B_{MI}^{7(5)}$, $E^{7(9)}$, A_{MI}^9 , $B_{MI}^{7(5)}$, $E^{7(9)}$, A_{MI}^9 , D_{MI}^7 , G^7 .
- Staff 5:** Chords $C_{MA}^{7(11)}$, A_{MI} , D_{MI}^7 , G^7 , $E_{MI}^{7(5)}$, A^7 , D_{MI}^7 , G^7 .
- Staff 6:** Chords C_{MA}^7 , F_{MA}^7 , $B_{MI}^{7(5)}$, E^7 , $A^{7(11)}$, D_{MI}^7 , G^7 .
- Staff 7:** Chords C_{MA}^7 , F_{MA}^7 , $B_{MI}^{7(5)}$, E^7 , A_{MI} , $G^{13}_{(sus4)}$.
- Staff 8:** Chords C_{MI}^9 , $F^{13(11)}$, A/B .
- Staff 9:** Chords B^b13 , A^{13} , A^b13 , B^b13 , A^{13} , **NC.**, $E^{7(9)}$.
- Staff 10:** Chords A_{MI} , A_{MI} , **C**, D^7 , $D^{\#7}$.
- Staff 11:** Chords E^7 , A_{MI} , **(5x's)** **D** *horns/coro* **4** **(12x's)**.

Additional markings include "core/lead" and "horns/coro" indicating specific instrumental roles.

D⁷ D^{#7} E⁷ (piano solo) A^{MI}⁹ A^{b7} G^{MI}⁷ C⁷ F^{MA}⁷
 B^{MI}^{7(b5)} E⁷ A^{MI} (horns) D^{MI}¹¹ E⁷
 (piano solo) A^{MI} G^{MI}⁷ C⁷ F^{MA}⁷ B^{MI}^{7(b5)} E⁷ A^{MI}
 C¹³_{SUS} B¹³_{SUS} B^{b13}_{SUS} A¹³_{SUS} A^{b13}_{SUS} G¹³_{SUS} G^{b13}_{SUS} F¹³_{SUS}
 E¹³_{SUS} E⁷⁽⁺⁹⁾₍₊₅₎ E⁷⁽⁺⁹⁾₍₊₅₎ E⁷⁽⁺⁹⁾₍₊₅₎ ⊕
 E A^{MI} D⁷ D^{#7} E⁷ (6x's)
 A^{MI} F 2 3 4 5 6
 7 8 9 10 11 12 13 14 15 16 17
 E⁷ (alt.) A^{MI}
 G A^{MI} D⁷ (D^{#7}) E⁷ A^{MI} (15x's)
 A^{MI} D⁷ E⁷ A^{MI}
 ⊕ E⁷⁽⁺⁹⁾₍₊₅₎ D.S. al Coda
 Fine

Music Example #7 - "Lo Que Va A Pasar"

(not on tape)

Performing group: Irakere

Bassist: Carlos Del Puerto

Pieza Musical #7 - "Lo Que Va A Pasar"

(no grabado)

Grupo: Irakere

Bajista: Carlos Del Puerto

The musical score is written for bass and guitar. It begins with a single bass note on a five-line staff. The melody is primarily composed of eighth and sixteenth notes, with some triplets. Chords are indicated by letters and numbers above the staff, including A⁷, A^{mi}⁷, B^D¹³⁽⁺¹¹⁾, D^b, E^b, F, G, A, B, C[#], D[#], E⁷, A^{mi}⁷, A^{mi}, A^b⁷, G^{mi}⁹, C¹³, F^{MA}⁷, E⁷⁽⁺⁹⁾, C, F^{MA}⁷, and G^{mi}⁷. The score includes a 'Fine' marking and a 'Vamp till cue' instruction at the end.

Chord Progression:

- A⁷
- A^{mi}⁷
- B^D¹³⁽⁺¹¹⁾
- D^b, E^b, F, G, A
- B, C[#], D[#], E⁷
- A^{mi}⁷
- A^{mi}, A^b⁷, G^{mi}⁹, C¹³, F^{MA}⁷
- E⁷⁽⁺⁹⁾, C
- F^{MA}⁷ (Ad lib)
- E⁷⁽⁺⁹⁾, A^{mi}, G^{mi}⁷, C⁷

Performance Instructions:

- Fine
- Vamp till cue

(On cue:) F_{MA}^7 $E^{7(b9)}_{(5)}$ A_{MI} G_{MI}^7 C^7 E (Perc. solo) F^{13} $E^{7(b9)}$
 (1st x only)

$E^{7(b9)}$ A_{MI}^7 G_{MI}^7 C^7 F^{13} (8x's) (Perc. solo) (open)

(horn pick-up) F° $E^{7(b9)}$ A_{MI}

G_{MI}^7 C^7 F (Solos) F_{MA}^7 $(B_{MI}^{7(b5)})$ $E^{7alt.}$ A_{MI}^9 G_{MI}^7 C^7
 (Vamp till cue)

G (Breakdown/Ad lib.) 4 (On cue) F_{MA}^7 E^7 A_{MI}
 (Vamp till cue) D.S. al 2nd ending al fine

Music Example #8 - "Que Sorpresa"
(not on tape)

Performing group: Los Van Van
Bassist: Juan Formell

Songo ♩=140

Pieza Musical #7 - "Que Sorpresa"
(no grabado)

Grupo: Los Van Van
Bajista: Juan Formell

The musical score is written for a bass instrument, likely a double bass, in a Songo style with a tempo of 140 beats per minute. The key signature is one sharp (F#), indicating the key of D major or B minor. The score consists of ten staves of music, each with a series of eighth and sixteenth notes. Above the notes, various chords are indicated, including G/F, C, A, Cmi7, G, F, G/F, C, (C#), C, D, A, F#7/A#, Bmi7, E7(5), Ami7, F#mi7(5), B7, Emi, Emi/D, A7/C#, A7, D, Ami7, Bmi7, Cma7, B, C, G, A, D, C, G, G/F, Dmi7, G7, C, Bb, A, D, Ami7, Bmi7, Cma7, G, Ami7, Bmi7, Cma7, G, (NC), Eb9, G, G, G/F, and C. The score is divided into sections by square brackets labeled A, B, and C. The notation includes various musical symbols such as clefs, time signatures, and accidentals.

CMi Eb
 D G
 G F
 G F C A CMi⁷ G G F
 G F C C_D [D] C D
 Em A C

Fine

Vamp out until Fine (on cue)
 Repite hasta el Fine ("on cue")

Farewell.

We hope you have enjoyed this brief journey through the music of Cuba. Thanks!

CONTRIBUTORS TO THIS BOOK:

Keyboards: Pucho López

Recording engineer: José Montilla

Percussion: Enrique Plá

In special gratitude to:

Victor Mendoza (Boston)

Victor Ponti

Malene Lichtenberg

Oscar Valdés

Carlos Averhoff

Miguel Díaz, "Angá"

Orlando López, "Cachaíto"

Rebeca Mauleón

A special thanks to Pete King of Jazz House Records in London for allowing us to include "Bailando Así" on the tape. That tune and "Lo Que Va a Pasar" can be found on Irakere's CD, *The Legendary Irakere In London*. The tune "El Que No Se Movió Perdió Su Tiempo" can be found on Conjunto Rumbavana's record, *Déjala Que Baile Sola*. "Que Sorpresa" will be included in the forthcoming album by Los Van Van entitled *Los Van Van '94 - En Vivo*. Also, a big thanks to the Editora Musical De Cuba for permission to include the other historic Cuban recordings found on the accompanying tape.

Despedida:

Hasta aquí nuestro pequeño recorrido por la música cubana. Esperamos que lo hayan gozado.
¡Gracias!

PERSONAS QUE PARTICIPARON EN ESTE LIBRO

Teclados: Pucho López.

Grabación: José Montilla.

Percusión: Enrique Pla.

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Victor Mendoza (Boston)

Victor Ponti

Malene Lichtenberg

Oscar Valdés

Carlos Averhoff

Miguel Díaz, "Angá"

Orlando López, "Cachaíto"

Rebeca Mauleón

Queremos agradecerle a Pete King de Jazz House Records en Londres, por el permiso de incluir el tema "Bailando Así" en la grabación acompañante, que junto con el tema "Lo Que Va A Pasar", se incluyen en el disco de Irakere titulado *The Legendary Irakere in London*. La canción "El Que No Se Movió Perdió Su Tiempo" pertenece al disco del Conjunto Rumbavana titulado *Déjala Que Baile Sola*. "Que Sorpresa" será incluida en la próxima grabación de Los Van Van titulada *Los Van Van '94 - En Vivo*. También quisiéramos expresar nuestro agradecimiento a la Editora Musical de Cuba por habernos dado el permiso de incluir otras grabaciones cubanas históricas en el casete acompañante.